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Kreĭn, Iulian Grigor'evich
[The silver hoof]
Serebrianoe kopyttse

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1625

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Юлиан
КРЕЙН

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СЕРЕБРЯНОЕ КОПЫТЦЕ

ЗИМНЯЯ
СКАЗКА

(По мотивам сказа
П. БАЖОВА)

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Для
симфони-
ческого
оркестра
и
чтеца

ПАРТИТУРА



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ЮЛИАН КРЕЙН
JULIAN KREIN

СЕРЕБРЯНОЕ КОПЫТЦЕ THE SILVER HOOF

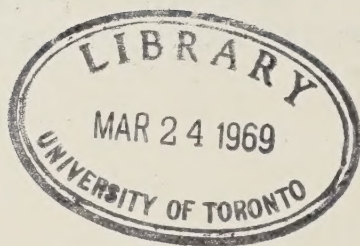
Зимняя сказка (по мотивам сказа П. Бажова)
a winter tale after a story by P. BAZHOV

ДЛЯ СИМФОНИЧЕСКОГО ОРКЕСТРА И ЧТЕЦА
FOR SYMPHONY ORCHESTRA AND RECITALIST

ПАРТИТУРА
SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА · STATE PUBLISHERS MUSIC
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ЮЛИАН ГРИГОРЬЕВИЧ КРЕЙН родился 5 марта 1913 г. в Москве. Первоначальное музыкальное образование получил под руководством отца, Г. А. Крейна — известного композитора, скрипача и педагога. Рано выказав большие способности к композиции, Юлиан Крейн в 1926 г. был направлен Наркомпросом в заграничную творческую командировку для дальнейшего совершенствования. После годичного пребывания в Вене он переехал во Францию, где с 1928 г. по 1932 г. учился в парижской Ecole Normale de Musique, в классе композиции П. Дюка. По окончании учебы Ю. Крейн некоторое время концертировал во Франции как пианист. В 1934 г. композитор вернулся на родину.

Творческая деятельность Крейна обретает особую интенсивность в начале 50-х годов. Заметно расширяется круг образов, повышается интерес к народной музыке; гармонический язык и оркестровка, не теряя яркой красочности, становятся проще и естественнее, возрастает роль мелодического начала. Зрелые сочинения композитора характеризуются изяществом, благородством вкуса, светлым восприятием жизни; ведущим началом в музыке Ю. Крейна становится глубоко поэтический лиризм во всех его проявлениях — от романтической неподнятости до мягкой и теплой элегичности.

Из большого количества разнообразных по жанрам произведений композитора следует назвать «Весеннюю симфонию» для фортепиано с оркестром и симфонию «Арктическая поэма», а также поэму «Разрушение», две баллады (вторая — «Героическая»), «Лирическую оду», три поэмы (посвященные теме борьбы за мир), ряд сюит для симфонического оркестра («Весенние картинки», «Якутская», сюиты на темы народов СССР, на чешские и словацкие темы), три концерта для фортепиано с оркестром (третий — на узбекские народные темы), концерты для виолончели и скрипки с оркестром, поэму для скрипки с оркестром, квинтет с флейтой, четыре смычковых квартета, фортепианное трио, сонаты для флейты, кларнета, скрипки и виолончели с фортепиано, оперную сцену «Рембрандт» (по драме Дм. Кедрина), ряд романсов для голоса и фортепиано. Кроме того, Ю. Г. Крейну принадлежит несколько музыковедческих работ: «Симфонические произведения Дебюсси», «Симфонические произведения Равеля», «Камерно-инструментальные произведения Дебюсси и Равеля», «Стиль и колорит в оркестре», «Мануэль де Фалья».

Сказка для симфонического оркестра и чтеца «Серебряное копытце» (по одноименному сказу П. Бажова) была сочинена в 1958—1959 гг. и впервые исполнена оркестром радио и телевидения под управлением А. Жюрайтиса в 1960 г. В жанровом отношении это сочинение развивает линию, намеченную, в частности, Прокофьевым в симфонической сказке «Петя и волк». Однако произведение Крейна не делится столь явно на отдельные законченные сцены-«кадры», а представляет собой своего рода симфоническую картину из двух больших разделов, следующих без перерыва. Ощущению единства целого способствует не только сходность рондообразного строения обеих частей (в частности, близость их заключительных разделов), но и — прежде всего — наличие «сквозных» тем — характеристик (лейтмотивов), пронизывающих все произведение. Три из этих тем связаны с образом старика Коковани (см. начало до цифры 4), остальные характеризуют девочку-сиротку (цифра 4), злую хозяйку и житейские невзгоды (цифра 6), волшебную кошку (2 такта перед цифрой 9), козла с серебряным копытцем (цифра 9) и богатство и красочность природы (10 тактов до цифры 15). За исключением темы кошки, все эти лейтмотивы подвергаются значительным видоизменениям, совмещаются и даже как бы «сплавляются» друг с другом, гибко обрисовывая развитие сюжета сказа Бажова.

Р. Берберов

JULIAN KREIN was born in Moscow on March 5, 1913. His first music teacher was his father, Grigory Krein, a well-known composer and violinist. His talent for composition manifested itself at an early age, and in 1926 the People's Commissariat of Education sent the youth to study abroad. Julian Krein stayed a year in Vienna, after which he went to Paris. From 1928 to 1932 he studied composition with Paul Dukas at the Ecole Normale de Musique. For some time after graduation he appeared in France as a pianist, and returned home in 1934.

His creative activity received an impetus in the nineteen-fifties when the composer began to show an interest in a wider range of subjects, paid more attention to folk music, gave preference to melody and, while preserving their vividness and impressiveness, made his harmonies and orchestration simpler, more natural. His mature works are characterised by elegance, impeccable taste and optimism; poetic lyricism—from romantic exaltation to gentle and warmly elegiac mood—became predominant in his music.

Of the great number of Krein's works in various forms mention should be made of his "Spring Symphony" for piano and orchestra and the symphony subtitled "Arctic Poem", the poem "Destruction", two ballades (the Second bearing the title "Heroic"), the "Lyrical Ode", three poems on the subject of fight for peace, several suites for symphony orchestra ("Spring Pictures", "Yakut Suite", suites on the themes of songs of different peoples inhabiting the USSR, suites on Czech and Slovak themes), three piano concertos (The Third on Uzbek folk themes), a violoncello concerto, a violin concerto, a poem for violin and orchestra, a quintet with the flute, sonatas for flute, for clarinet, for violin and for violoncello and piano, "Rembrandt", an operatic scene to words by D. Kedrin, romances and songs for voice and piano, and books ("Debussy's Symphonic Works", "Ravel's Symphonic Works", "Chamber Instrumental Music by Debussy and Ravel", "Style and Colour in the Orchestra", "Manuel de Falla").

"The Silver Hoof", a tale for recitalist and symphony orchestra after P. Bazhov's story of that title, was written in 1958—59 and first performed by the USSR Radio Orchestra under A. Jiuraitis in 1960. As regards form, this work continues the line traced by Prokofiev in his "Peter and the Wolf", but Krein's Tale is not divided easily into separate scenes (which may be likened to shots in a film), but is a kind of a symphonic picture made up of two big sections following one another without a break. The impression of oneness is achieved by the structural similarity of the two sections (the rondo principle and the presence of related material in the closing parts) and, primarily, by the recurrence of leading-motives throughout. Three of these themes are associated with Old Man Kokovania (from the beginning to fig 4), the rest characterising the Orphan Girl (fig. 4), the nagging Mistress of the House and worries (fig. 6), the Magic Cat (two bars before fig. 9), the Buck with the Silver Hoof (fig. 9) and Nature's Bounty (ten bars before fig. 15). All these themes, except that of the Cat, are transformed, combined and even fused together, following faithfully the development of Bazhov's narrative.

R. Berberov



Ю. КРЕЙН. «СЕРЕБРЯНОЕ КОПЫТЦЕ»

Зимняя сказка по мотивам сказа П. Бажова

1. Жил в нашем заводе старик один, по прозвищу Кокованя.
2. Семьи у Коковани не осталось, он и придумал взять в дети сиротку.
3. В праздничный день и пришел он к тем людям, у кого сиротка жила.
4. Видит — плохое житье у нее.
5. — Ты хоть кто? — спрашивает девчоночка.
— Я вроде охотника. Летом золото добываю, а зимой по лесам за козлом бегаю.
6. Тот козел особенный. У него на правой передней ноге серебряное копытце.
7. Где ножкой бить станет — там груда дорогих камней.
8. — Ну как, подаренушка, пойдешь ко мне жить?
9. — Пойду, ты только эту кошку Муренку тоже возьми: гляди, какая хорошая.
10. Кошка трется у ног да мурлычет:
— Пр-равильно придумал, пр-равильно.
11. Хозяйка рада-радехонька.
12. Вот повел Кокованя сиротку к себе жить.
13. Так и стали жить вместе.
14. Как зима в полную силу вошла, стали они в лес собираться. До балагана добрались — хороший балаган, с очагом, с окошечком. Ушел раз Кокованя, остались Даренка с Муренкой. А как темнеть стало — запобаивалась...
15. Только глядит — Муренка лежит спокойнехонько. Даренка и повеселела.
16. Села Даренка к окошечку. Ночь месячная, светлая, далеко видно.
17. Видит, по лесу какой-то комочек катится.
18. Разглядела — это козел бежит.
19. Отворила дверку, глядит, а козел — тут, вовсе близко.
20. Вспрыгнул на крышу и давай по ней серебряным копытцем бить. Как искры, камешки посыпались.
21. Горят — переливаются разными огнями.
22. К этой поре как раз Кокованя и вернулся.
23. Вдруг Муренка — скок на крышу.
24. И ни Муренки, ни Серебряного копытца не стало.
25. А Серебряное копытце больше не показался. Потешил раз и хватит. А где козел скакал, люди камешки находить стали. Хризолитами называются. Видали?

СОСТАВ ОРКЕСТРА ORCHESTRA

2 Флейты (II=малой флейте)
2 Гобоя (II=английскому рожку)
2 Кларнета (Ля)
2 Фагота

2 Flauti (II=Piccolo)
2 Oboi (II=Corno inglese)
2 Clarinetti (A)
2 Fagotti

3 Валторны (Фа)
2 Трубы (Сиб)
Тромбон

3 Corni (F)
2 Trombe (B)
Trombone

Литавры
Треугольник
Малый барабан
Тарелки
Деревянный брусок
Колокольчики

Timpani
Triangolo
Tamburo
Piatti
Legno
Campanelli

Арфа
Фортепиано (или Челеста)

Arpa
Piano (e Celesta)

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

Violini I
Violini II
Viole
Violoncelli
Contrabassi

THE SILVER HOOF

a winter tale after
a story by P. Bazhov

Julian KREIN

I

*) Литературный текст почти везде читается на ферматах.

Fl. **1** Animando

Ob.

Cl.

Fag.

Cor. *mf*

Tr-be

Tr-ne *mf*

T-ro

p

mf poco cresc.

f

poco cresc.

poco cresc.

poco cresc.

poco cresc.

1 Animando

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

T-ro

mf unis.

mf

p

pizz.

mf

p poco cresc.

poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

p poco cresc.

Poco meno

II
p

6

6

p

p

p

Arpa

Poco meno
pizz.

pizz.

Ob. rit. 2 Tempo I Animando

Cl.

Fag.

T-ro

P-no

p

poco cresce.

div. arco v

p

div. arco v

p

pizz. div. arco v

f p

f

f

f

unis. v

p poco cresc. unis. v

p poco cresc. unis. v

(pizz.) p poco cresc.

(pizz.) poco cresc.

poco cresc.

Ob.

Cl.

Fag. *poco cresc.*

T-ro

allarg.

f

f

f

f

I

div.

più p

div.

più p

arco

div.

arco

più p

più p

più p

3 Animando

rall.

pp

pp

pp

pp

I

I

I

I

f

f

f

f

8/4

8/4

8/4

8/4

8/4

senza sord. I

p

p

p

mf

mf

8/4

8/4

8/4

8/4

8/4

Piano

f

non arpegg.

f

f

f

8/4

8/4

8/4

8/4

8/4

3 Animando

unis. rall.

unis.

p

p

p

pizz.

unis.

pizz.

(pizz.)

arco

arco

unis.

rall.

p

p

p

p

p

8/4

8/4

8/4

8/4

8/4

4 Andante
I solo

Ob. *mf*

Cl. II *p*

Fag. *p*

Cor. *fp* *pp*

Tr-ne *fp* *pp*

fp *pp*
Семьи у Коковани не осталось, он и придумал взять в дети си-
ротку.

Ob.

Cl.

Fag.

Cor.

rall. , 5 Animando

Violins I: *f*, *p*

Violins II: *f*

Violas: *f*

Flutes: *mf*

Clarinets: *mf*

Tuba (T-ro): *p*

В праздничный день и пришел он к тем людям, у кого сиротка жила.

rall. , 5 Animando

Violins I: *f*, *p*, *poco f*

Violins II: *f*, *p*, *poco f*

Violas: *f*, *p*, *poco f*

Flutes: *p*, *poco f*, *pizz.*

Clarinets: *p*, *poco f*, *pizz.*

Tuba (T-ro): *p*, *poco f*

6 Allegro non troppo

Fl. *Allegro non troppo*

Ob. *più f*

Cl. *più f*

Fag. *più f*

T-ro

Legno

Piano

f

a2

f

a2

f

secco f

secco f

secco

mf

mf

f

Видит — плохое житье у нее.

6 Allegro non troppo

Allegro non troppo

più *f*

più *f*

più *f*

più *f*

più *f*

arco *f*

arco *f*

pizz. secco

pizz. *f* secco

This page of a musical score is for a string quartet, featuring five staves: Violin I, Violin II, Viola, Cello, and Double Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'f', 'p', 'mf', 'fp', 'arco', and 'pizz.'.

The first system shows the Violin I and II parts with rapid sixteenth-note passages, marked 'f' (forte). The Viola part has a similar passage, also marked 'f'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' (second octave) and 'f'. The second system shows the Violin I and II parts with a similar passage, marked 'p' (piano). The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp' (fortissimo piano). The third system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The fourth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The fifth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The sixth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The seventh system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The eighth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The ninth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The tenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The eleventh system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The twelfth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The thirteenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The fourteenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The fifteenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The sixteenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The seventeenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The eighteenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The nineteenth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'. The twentieth system shows the Violin I and II parts with a similar passage, marked 'p'. The Viola part has a similar passage, also marked 'p'. The Cello and Double Bass parts have a more rhythmic pattern, marked 'a2' and 'fp'.

This page of a musical score is for a string quartet, consisting of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a rehearsal mark '7' and includes dynamic markings like 'f marcato' and 'arco'. The second system includes 'secco' markings. The third system includes 'arco' and 'secco' markings. The fourth system includes 'arco' and 'secco' markings. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.

First system of musical notation, measures 1-4. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a rapid sixteenth-note run in measure 1, followed by a melodic phrase in measure 2, and then rests in measures 3 and 4. The second staff has a treble clef and a key signature of one sharp, with a similar melodic phrase in measure 1 and rests in measures 2, 3, and 4. The third staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 1 and rests in measures 2, 3, and 4. The fourth staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 1 and rests in measures 2, 3, and 4. The fifth staff has a bass clef and a key signature of one sharp, with a melodic phrase in measure 1 and rests in measures 2, 3, and 4. A dynamic marking 'a2' is present above the first staff in measure 3.

Second system of musical notation, measures 5-8. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 5 and rests in measures 6, 7, and 8. The second staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 5 and rests in measures 6, 7, and 8. The third staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 5 and rests in measures 6, 7, and 8. The fourth staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 5 and rests in measures 6, 7, and 8. The fifth staff has a bass clef and a key signature of one sharp, with a melodic phrase in measure 5 and rests in measures 6, 7, and 8.

Third system of musical notation, measures 9-12. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 9 and rests in measures 10, 11, and 12. The second staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 9 and rests in measures 10, 11, and 12. The third staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 9 and rests in measures 10, 11, and 12. The fourth staff has a treble clef and a key signature of one sharp, with a melodic phrase in measure 9 and rests in measures 10, 11, and 12. The fifth staff has a bass clef and a key signature of one sharp, with a melodic phrase in measure 9 and rests in measures 10, 11, and 12. The word 'secco' is written above the first staff in measure 10.

[illegible]

Musical score for a piano piece, page 19. The score is written for five systems of staves. The first system has five staves, the second has four, the third has two, and the last two have three. The music is in 2/4 time and features complex textures with many chords and rapid passages. Dynamics include *ff*, *f*, *p*, and *pp*. Performance markings include *rall.* and *I solo*.

8 Andante

Ob. I *p espress.*

Cor. I *pp*

Arpa *p*

unis. *p*

div. arco *p*

div. arco *p*

unis. *p*

Fl. I *rall.*

Ob. *p*

Cl. (solo) *p*

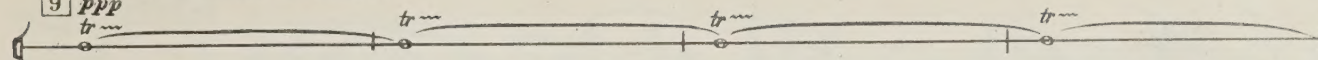
Cor. I *sfpp*

Tr-be *pp*

Fl. II muta in Pico.

-Ты хоть кто?-спрашивает девчоночка.
-Я вроде охотника. Летом золото
добываю, а зимой по лесам за ко-
злом бегаю.

pizz.

9 *PPP*

Тот козел особенный. У него на правой перед-
ней ноге серебряное копытце.

f *v*

Archi *v*

f *v*

sul ponticello

p

arco, sul ponticello

p

Cl.

p

II

p

Fag.

I

p

P-tti

tr

Где ножкой бить станет-там гряда доро-
гих камней.

f *v*

f *v*

f *v*

p

p

3199

10 Andante

Fl. I, II

Fl. (I) *pespress.*

Ob. *p*

Cl. *p*

Fag. *p*

Cor. *p*

Tr-be *sf p*

Tr-ne *pp*

Агга *p*

-Пойду, ты
только эту
кошку Мурен-
ку тоже возь-
ми. Гляди,
какая хоро-

Кошка трется у ног да Хозяйка рада радехонь-
мурлычет:-Пр-равильно ка.
придумал, пр-равильно.

10 Andante

Archi *I solo*

11

Allegro

Più moderato

Fl. *a2* *f* *ff* *rall.* *allarg.*

Ob. *a2* *f* *ff*

Cl. *f* *ff*

Fag. *f* *ff*

a2 *f* *ff*

Cor. *f* *ff*

Tr-be senza sord. *f* *ff*

Tr-be *f* *ff*

Timp. *f* *ff* *fp*

T-ro *f* *ff*

Вот повел Ко-
кованя сирот-
ку к себе
жить.

11

Allegro

Più moderato

unis. *f* *ff* *rall.* *allarg.*

tr *f* *ff*

Archi Tutti *f* *ff*

f *ff* *fp*

f *ff* *fp*

Fag.

12 Andantino con moto, ma calmo

I solo

Cor. *mf* *pp*

Tr-be *mf* *pp*

Tr-ne *p* *pp*

Timp. *pp*

Andantino con moto, ma calmo

Archi

Fl.

Fag. *p dolce*

Cor.

Timp.

Fl.

Fag.

Cor.

Timp.

Archi *div. p dolce*

Fl. I

Ob. II muta in C. ingl.

Ob. I *p dolce*

Cl. I

Fag. *p*

Tr-be *pp*

Timp. *pp*

Arpa

Archi

Ob. I

C. ingl.

Fag. *p*

Arpa

Archi

unis.

unis.

unis.

p dolce

unis.

C. ingl.

Arpa

The musical score is written for a vocal part and an arpa (harp). The vocal part is written on a single staff with a treble clef. The arpa part is written on two staves, with the upper staff using a soprano clef and the lower staff using a bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has four measures. The vocal part features a melodic line with various intervals and rests. The arpa part provides harmonic support with chords and arpeggiated figures.

14

Cingl. sostenuto rall. Lento

Cl. I

Cl. II

Piano

pp

pp

pp

[illegible]

Как зима в полную силу вошла, стали они в лес собираться. До балагана добрались—хороший балаган, с очагом, с окошечком. Ушел раз Кокованя, остались Дарёнка с Мурёной. Как темнеть стало—запобанвалась...

II

Poco lento, ma non troppo

Piccolo

Flauto

Corni

Arpa

Piano

Poco lento, ma non troppo
con sord.

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Musical score for a piano and arpa (harp) piece, page 29. The score is in B-flat major and 3/4 time. It features a piano part with a descending melodic line and an arpa part with arpeggiated chords. The piano part includes a section marked *fpp* and a section marked *Piano*. The arpa part includes a section marked *Arpa* and a section marked *Piano*. The score is divided into two systems, each with four staves. The first system has a key signature of one flat and a time signature of 3/4. The second system has a key signature of two flats and a time signature of 3/4.

The first system consists of four staves. The top two staves are for the piano, with a key signature of one flat (B-flat major) and a time signature of 3/4. The bottom two staves are for the arpa, with a key signature of one flat (B-flat major) and a time signature of 3/4. The piano part includes a section marked *fpp* and a section marked *Piano*. The arpa part includes a section marked *Arpa* and a section marked *Piano*.

The second system consists of four staves. The top two staves are for the piano, with a key signature of two flats (B-flat major) and a time signature of 3/4. The bottom two staves are for the arpa, with a key signature of two flats (B-flat major) and a time signature of 3/4. The piano part includes a section marked *unis.* and a section marked *unis.*. The arpa part includes a section marked *unis.* and a section marked *unis.*.

This musical score is arranged in five systems. The first system contains two vocal staves with a treble and bass clef, featuring a melodic line with a key signature change to two flats. The second system consists of two empty staves, with the dynamic marking *fp* (fortissimo piano) in the first staff. The third system includes an Arpa (harp) part with a treble clef and a Piano part with a grand staff (treble and bass clefs). The Arpa part features arpeggiated chords, while the Piano part has a simple accompaniment. The fourth system contains five staves: a vocal line with a treble clef, and four string staves (violin I, violin II, viola, and cello/bass) with various clefs. The vocal line and the first string staff (violin I) have a key signature change to two flats. The fifth system continues the vocal and string parts, with the vocal line and the first string staff (violin I) having a key signature change to one flat. The string parts include various articulations and dynamics, with the cello/bass part having a key signature change to one flat.

fp

Arpa

Piano

ff

v

v

v

v

Musical score for a piece, likely a vocal and instrumental work. The score is divided into two systems.

First System:

- Vocal Line:** The first staff shows a vocal line with a melodic phrase. The second staff shows a vocal line with a melodic phrase.
- Piano:** The third and fourth staves show a piano accompaniment. The piano part includes a melodic line and a bass line. The piano part is marked *fpp* (fortissimo piano).
- Arpa:** The fifth and sixth staves show an arpa accompaniment. The arpa part includes a melodic line and a bass line. The arpa part is marked *fpp* (fortissimo piano).

Second System:

- Vocal Line:** The seventh staff shows a vocal line with a melodic phrase. The eighth staff shows a vocal line with a melodic phrase.
- Piano:** The ninth and tenth staves show a piano accompaniment. The piano part includes a melodic line and a bass line. The piano part is marked *fpp* (fortissimo piano).
- Arpa:** The eleventh and twelfth staves show an arpa accompaniment. The arpa part includes a melodic line and a bass line. The arpa part is marked *fpp* (fortissimo piano).

The score includes various musical notations, including notes, rests, and dynamic markings. The tempo is marked *fpp* (fortissimo piano). The key signature is G major. The time signature is 4/4.

15

sf pp

15

div. in 2

div. in 2

div.

unis.

div

16 Tempo precedente

Cl.

Fag.

Timp

Arpa

Piano

ppp $\leftarrow p \rightarrow ppp$

p

16 Tempo precedente

Archi

div.

unis. pizz.

arco div.

pp

pp

Picc.
 Fl.
 Ob. I
 C.ingl.
 Cor.
 Timp.
 Arpa
 Piano
 Archi

pp
pp
p
p
fpp
p
ppp
ppp *pp* *ppp*
arco 6
 6

Musical score for page 34, featuring Piccolo, Flute, Oboe I, Cinghiale, Cor Anglais, Timpani, Arpa, Piano, and Archi. The score includes various dynamics like *pp*, *p*, *fpp*, *ppp*, and *arco 6*.

This is a page from a musical score, likely for a symphony orchestra. The score is written for the following instruments:

- Picc.** (Piccolo)
- Fl.** (Flute)
- Ob. 1** (Oboe 1)
- C. ingl.** (English Horn)
- Cor.** (Cor Anglais)
- Tr-be** (Trumpet and Trombone)
- Timp.** (Timpani)
- Archi** (Strings)

The score is in 3/4 time. The key signature has one flat (B-flat). The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The string section (Archi) is playing a rhythmic pattern of eighth notes. The woodwinds and brass are mostly silent, with some notes appearing in the Piccolo, Flute, Oboe 1, and English Horn parts. The Timpani part has a few notes. The Cor Anglais part has a few notes. The Trumpet and Trombone part has a few notes. The string section is playing a rhythmic pattern of eighth notes.

[illegible]

Fl. I

Ob. I

Cl.

Cor.

Arpa

V-c.

Ob.

Cl.

Cor.

Arpa

senza sord.

mf espress.

mf espress.

Archi

senza sord.

mf

unis.

mf

18

/Des dur/

p

mf

pp

pp

Ob. I

Cingl.
mf espress.

Cl.

Cor.

Archi

Fl. I

Fl. II

Fl. II muta in Picc.

Cl. I

Cor.

Tr-be

pp

Села Даренка к окошечку. Ночь месяч-
ная, светлая, далеко видно.

19 Lento ma non troppo

Fl. I *pp*

Fl. II *Picc.* *pp*

Cor. *pp* *sf p* *sf p*

Arpa *p* *mi q, la q*

Piano *pp* *Red.* *Red.*

19 Lento ma non troppo
con sord.

pp
con sord. div.

pp
con sord.

pp
con sord. div.

(senza sord.)
pizz. *p*

div. *pp*

div. *pp*

Picc.

Fl. I

Cor.

fp

fp

Arpa

Piano

sed.

unis.

This musical score page features five staves. The Piccolo staff has a melodic line in the first measure. The Flute I staff has a melodic line in the second measure. The Cor Anglais staff has two chords marked *fp*. The Arpa staff has a melodic line in the first measure. The Piano staff has a melodic line in the first measure, marked *sed.*, and a melodic line in the second measure, marked *unis.*. The bottom two staves are for the Piano accompaniment, showing a bass line and a treble line.

Poco meno lento

Poco meno lento

Cor.
pp

Tr-ne
pp

div. sul ponticello
arco
pp

unis. pizz.
p

unis. pizz.
p

simile

simile

The image shows a page from a musical score. At the top, the tempo is marked 'Poco meno lento'. The score is arranged in four systems. The first system contains staves for 'Cor.' (Cornet) and 'Tr-ne' (Trumpet in E-flat), both marked *pp*. The second system contains staves for a string section, with markings for 'div. sul ponticello arco' (divisi on the bridge, arco) marked *pp*, and two staves for 'unis. pizz.' (unison pizzicato) marked *p*. The third and fourth systems continue the string parts with 'simile' markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Cor.

Tr-ne

senza sord.

simile

simile

Tempo precedente

Woodwind section (Flutes, Oboes, Clarinets, Bassoons) and String section (Violins, Violas, Cellos, Double Basses).

Woodwind parts include notes with accents and slurs, and dynamics such as *ppp*, *p*, and *pp*.

String parts include sustained notes and a moving bass line, with dynamics such as *ppp*, *p*, and *pp*.

Tempo precedente

Woodwind section (Violins I, Violins II, Viola, Cello, Double Bass) and String section (Violins, Violas, Cellos, Double Basses).

Woodwind parts include notes with accents and slurs, and dynamics such as *ppp*, *p*, and *pp*.

String parts include sustained notes and a moving bass line, with dynamics such as *ppp*, *p*, and *pp*.

Violins I: *V-ni I div. in 2*

Violins II: *V-ni II div. in 3*

Viola: *V-le*

Cello: *V-c. div. arco*

Double Bass: *C-b. div. arco*

Musical score for a piano and orchestra, page 43. The score is written in G major (one sharp) and 3/4 time. It features multiple staves for woodwinds, strings, and piano. The piano part includes a prominent triplet of eighth notes in the right hand, marked *ppp*. The woodwinds and strings play sustained notes, with the strings marked *pp*. A *con sord.* (con sordina) instruction is present for the piano. The Russian subtitle at the bottom reads: "Видит, по лесу какой-то комочек катится." (Sees, in the forest some little lump is rolling).

con sord.

Видит, по лесу какой-то комочек катится.

Cl. I

Fag. I *p*

Разглядела-это козел бежит.

V-ni II *p*
div. in 3

V-le *p*

V-c. *p*

C-b. pizz. *p*

accel.

Cl. I

Poco meno

Fag. *f*

Cor. *mf*

unis. v *p*

unis. *f*

pizz. *f*

pizz. *f*

rall. 21 Allegro animato

Cl.

Fag.

Cor.

p

I_b

p

Отворила дверку, глядит, а
козел-тут, вовсе близко.

p

v

p

v

p

v

p

arco

p

arco

p

(legato)

Fag. II

p

cresc.

poco

a poco

Cor.

p

cresc.

poco

a poco

p

cresc.

poco

a poco

(legato)

cresc.

poco

a poco

cresc.

poco

a poco

cresc.

poco

a poco

cresc.

poco

a poco

cresc.

poco

a poco

II (II)

mf marcato

senza sord.

mf marcato

fpp

f

fpp

T-ro

p

f

p

Arpa

mf

(legato)

f

f

f

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a vocal score for a male voice, likely the character Ko-Ko. The score is written in 4/4 time and consists of 12 measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). There are also some performance instructions in German, such as "II" and "f". The score is presented on a single page with a large, clear font.

A musical score for the song 'The Rose Tree'. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The first staff (Treble 1) contains the melody, with lyrics written below it. The second staff (Treble 2) is a whole rest. The third staff (Treble 3) contains a harmonic line. The fourth staff (Bass) contains a bass line. The score is divided into four measures. The first measure is marked with a 'V' and a 'V'. The second measure is marked with a 'V' and a 'V'. The third measure is marked with a 'V' and a 'V'. The fourth measure is marked with a 'V' and a 'V'. The score ends with a double bar line and a repeat sign.

T-ro

f

Musical score for "The Rose Tree" in 4/4 time. The score is written for five staves: Treble 1, Treble 2, Alto, Bass 1, and Bass 2. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score begins with a 3-measure rest for all parts. In the fourth measure, the Treble 1 part enters with a half note G4, quarter note A4, and quarter note Bb4, marked with a forte (f) dynamic and an accent. The Treble 2 part enters with a half note G4, quarter note A4, and quarter note Bb4, marked with a forte (f) dynamic and an accent, and the instruction "(legato)". The Alto part enters with a half note G4, quarter note A4, and quarter note Bb4, marked with a forte (f) dynamic and an accent. The Bass 1 part enters with a half note G3, quarter note A3, and quarter note Bb3, marked with a forte (f) dynamic and an accent. The Bass 2 part enters with a half note G3, quarter note A3, and quarter note Bb3, marked with a forte (f) dynamic and an accent. The score continues for two more measures, ending with a final measure where all parts have a half note G.

3199

I
 f più cresc.
 a2
 f più cresc.
 ff
 P-tti tr
 tr
 f
 P-no
 simile
 simile
 simile
 ff
 ff
 ff

ff

ff

a2

ff

ff

ff

a2

ff

ff

f

f

f

Вспрыгнул на крышу и давай по ней серебряным копытцем бить. Как искры, камешки посыпались.

f

f

f

f

f

do ♯, re ♯, mi ♭, fa ♯
sol ♭, la ♯, si ♭

pizz.

Горят-переливаются
разными огнями.

24 Allegro

Picc. *mf*

Fl. I *mf*

Ob. *p*

Tr-lo *p*

Arpa *mf*

V-ni II *p*

div. arco

V-le *p*

p

This page of a musical score, numbered 54, contains the following sections and markings:

- Top Section:** Features five staves. The first two staves have a key signature of one flat and a 7/4 time signature. The third staff has a key signature of one flat and a 7/4 time signature. The fourth staff has a key signature of one flat and a 7/4 time signature. The fifth staff has a key signature of one flat and a 7/4 time signature.
- Piano Section:** Labeled "P-no" on the left. It includes a grand staff with a key signature of one flat and a 7/4 time signature. The piano part includes a key signature change to two flats and a 7/4 time signature.
- Flute Section:** Labeled "Fl. I" on the left. It includes a staff with a key signature of one flat and a 7/4 time signature.
- Clarinet Section:** Labeled "Cl. II" on the left. It includes a staff with a key signature of one flat and a 7/4 time signature.
- Brass Section:** Includes a staff with a key signature of one flat and a 7/4 time signature.
- String Section:** Includes a staff with a key signature of one flat and a 7/4 time signature.
- Other Markings:**
 - div.* (divisi) markings are present in the piano and flute parts.
 - arco* (arco) markings are present in the piano part.
 - pp* (pianissimo) markings are present in the piano part.
 - mf* (mezzo-forte) markings are present in the piano and flute parts.
 - p* (piano) markings are present in the piano and flute parts.
 - tr* (trill) markings are present in the piano part.
 - unis.* (unison) markings are present in the piano part.

[illegible]

accel.

Musical score for page 57, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like "cresc." and "fa #".

The score is organized into systems of staves. The first system includes staves with various musical notations, including notes, rests, and dynamic markings like "cresc.". The second system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.". The third system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.". The fourth system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.". The fifth system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.". The sixth system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.". The seventh system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.". The eighth system includes staves with musical notations, including notes, rests, and dynamic markings like "cresc.".

Specific markings include "cresc." (crescendo), "fa #", and "8-".

[illegible]

allarg. 26 Moderato

ff (a2)

(2 bag.)

ff

allarg. 26 Moderato

unis. *fp cresc. molto* *ff*

div. *ff*

unis. *fp cresc. molto* *ff*

div. arco *ff*

unis. *fp cresc. molto* *ff*

unis. *fp cresc. molto* *ff*

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical elements such as notes, rests, trills, and dynamic markings.

- Staff 1 (Violin I):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 2 (Violin II):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 3 (Viola):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 4 (Cello):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 5 (Double Bass):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 6 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 7 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 8 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 9 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 10 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 11 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 12 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 13 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 14 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 15 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 16 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 17 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 18 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 19 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.
- Staff 20 (Piano):** Features a trill (tr) on a half note, followed by a series of eighth notes. A dynamic marking of *ff* (fortissimo) is present.

Musical score for a piece by B. Krein, page 61. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. The notation is complex, featuring various musical symbols, dynamics, and articulation marks.

Key markings and dynamics include:

- f* (forte)
- ff* (fortissimo)
- a2* (second octave)
- tr* (trill)
- Tr-lo* (trill)
- (ord.)* (order)
- (Ges dur)* (Gesamter Dur)

The score is divided into systems, with measures numbered 1 through 4. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

allarg.

molto allarg.

rall.

Musical score for piano and harp, page 62. The score is in 4/4 time and consists of two systems of staves. The first system includes five staves for the piano and a grand staff for the harp. The second system includes five staves for the piano and a grand staff for the harp. The tempo markings "allarg.", "molto allarg.", and "rall." are placed above the staves. Dynamics include "f", "ff", "mf", "p", "pp", and "tr". The harp part has specific markings for "Tr-lo" and "P-tti". The score ends with a double bar line and a final chord.

Violin I: *ff*, *ff*, *ff*

Violin II: *ff*, *ff*, *ff*

Viola: *ff*, *ff*, *ff*

Violoncello: *ff*, *ff*, *ff*

Double Bass: *ff*, *ff*, *ff*

Trombone: *ff*, *f*, *f*

Piano: *f*

27 Allegro moderato

Violin I: *ff*, *ff*, *ff*

Violin II: *ff*, *ff*, *ff*

Viola: *ff*, *ff*, *ff*

Violoncello: *ff*, *ff*, *ff*

Double Bass: *ff*, *ff*, *ff*

Piano: *ff*

The musical score is arranged in two systems of four staves each. The first system includes a double bass staff with a *a2* marking. The second system includes a *T-ro* (trumpet) staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- (ff) espress.* (fortissimo, expressive) in the first system, first staff.
- f* (forte) in the first system, second staff.
- (ff) espress.* in the first system, third staff.
- f* in the second system, first staff.
- f* in the second system, second staff.
- f* in the second system, third staff.
- f* in the second system, fourth staff.
- (Des dur)* (Des dur) in the third system, first staff.
- ff* in the third system, first staff.
- arco* in the fourth system, first staff.
- arco* in the fourth system, second staff.
- arco* in the fourth system, third staff.
- (ff) espress.* in the fourth system, first staff.
- (ff) espress.* in the fourth system, second staff.
- (ff) espress.* in the fourth system, third staff.
- arco* in the fourth system, fourth staff.

First system of musical notation, featuring five staves. The top staff contains a melodic line with a key signature of two flats and a common time signature. The second staff has a few notes with a forte (f) dynamic marking. The third staff continues the melody. The fourth and fifth staves provide harmonic support with chords and a forte (f) dynamic marking.

Second system of musical notation, featuring five staves. The top staff continues the melodic line. The second staff has a few notes with a forte (f) dynamic marking. The third staff continues the melody. The fourth and fifth staves provide harmonic support with chords and a forte (f) dynamic marking.

К этой поре как раз Кокованя и вер-
нулся.

Third system of musical notation, featuring five staves. The top staff continues the melodic line. The second staff has a few notes with a forte (f) dynamic marking. The third staff continues the melody. The fourth and fifth staves provide harmonic support with chords and a forte (f) dynamic marking. The system concludes with a double bar line and a forte (f) dynamic marking.

Cor. *f* *fp* *f* *fp* *tr* *tr* *tr* *pp*

P-tti

Вдруг Муренка-скок
на крышу.

fp *fp* *pizz.*

28 Più mosso

Ob. *p* *f*

Cl. *p* *f*

Fag. *p* *f*

Tr-be *p* *f* *tr* *poco cresc.*

poco cresc. *poco cresc.*

accel.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) and Woodwinds (Cor, Tr-be). The string section plays a rhythmic pattern of eighth notes with slurs. The woodwinds enter in measure 2 with a melodic line. Dynamics include *f* and *ff*. Fingerings 6 and 5 are indicated for the strings.

Woodwinds (Cor, Tr-be) and Percussion (P-tti.). The Cor and Tr-be play a melodic line. The P-tti. part features a trill. Dynamics include *f* and *ff*. A trill is marked with a wavy line and a fermata.

Piano section. The piano plays a rhythmic pattern of eighth notes with slurs. Dynamics include *f* and *ff*. Fingerings 8 and 5 are indicated.

accel.

Percussion (P-tti.) and String section. The P-tti. part features a trill. The string section plays a rhythmic pattern of eighth notes with slurs. Dynamics include *cresc.*, *ff*, and *pizz.*

29 Lento sostenuto

rall.

И ни Муренки, ни Серебряного
копытца не стало.

А Серебряное копытце больше не пока-
зался. Потешил раз и хватит. А где ко-
зел скакал, люди камешки находить ста-
ли. Хризолитами называются. Видали?

29 Lento sostenuto

rall.

Alla marcia, moderato

The image displays a page from a musical score for 'Aria marcia, moderato' by Franz Liszt, Op. 10, No. 1. The score is written for piano and includes parts for a full orchestra. The instruments shown are Flute I, Flute II, Oboe I, Oboe II, Clarinet I, Clarinet II, Bassoon I, Bassoon II, Horn I, Horn II, Horn III, Horn IV, Trumpet I, Trumpet II, Trumpet III, Trumpet IV, Trombone I, Trombone II, Trombone III, Trombone IV, Euphonium, Tuba, and Piano. The music is in 2/4 time and consists of two measures shown on the page. The score is written in a single system with multiple staves. The first measure is marked with a forte (ff) dynamic and a tempo marking of 'moderato'. The second measure is also marked with a forte (ff) dynamic. The score is written in a single system with multiple staves. The first measure is marked with a forte (ff) dynamic and a tempo marking of 'moderato'. The second measure is also marked with a forte (ff) dynamic. The score is written in a single system with multiple staves. The first measure is marked with a forte (ff) dynamic and a tempo marking of 'moderato'. The second measure is also marked with a forte (ff) dynamic.

C-11i

8

Alla marcia, moderato

This page of musical notation is divided into two systems. The first system consists of ten staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each with a treble clef. The next two staves are for the piano, with a grand staff (treble and bass clefs). The bottom two staves are for the orchestra, with a grand staff. The second system also consists of ten staves, starting with a measure number '8' at the beginning. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like *ff* (fortissimo) and *cantabile* are present. The piano part includes a 'div.' (divisi) marking. The orchestral part features a variety of note values and rests.

30

First system of the musical score, measures 30-32. It features a piano introduction with a melody in the upper staves and a bass line in the lower staves. The key signature has two flats (B-flat and E-flat).

Second system of the musical score, measures 33-35. It includes dynamic markings *f marc.* and *marc.* in the upper staves, and *f marc.* in the lower staves. The music continues with a melodic line and a supporting bass line.

Third system of the musical score, measures 36-38. It features a *solo* marking and a *ff* dynamic in the lower staves. The melody continues in the upper staves.

Fourth system of the musical score, measures 39-41. It shows a continuation of the melodic and bass lines across two systems of staves.

Fifth system of the musical score, measures 42-44. It features a melodic line in the upper staves and a bass line in the lower staves, with a measure rest in the middle staves.

30

Sixth system of the musical score, measures 45-47. It includes markings for *div. a2* and *(div. a2)* in the upper staves, and *(div.) arco* in the lower staves. The system concludes with a *f* dynamic marking.

This page of musical notation is divided into two systems, each containing five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top):

- Staff 1: Treble clef, contains rests.
- Staff 2: Treble clef, contains rests.
- Staff 3: Treble clef, contains rests.
- Staff 4: Treble clef, contains rests.
- Staff 5: Bass clef, contains a long note with a forte (*f*) dynamic marking.

System 2 (Middle):

- Staff 1: Treble clef, contains rests.
- Staff 2: Treble clef, contains rests.
- Staff 3: Treble clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.
- Staff 4: Treble clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.
- Staff 5: Bass clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.

System 3 (Bottom):

- Staff 1: Treble clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.
- Staff 2: Treble clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.
- Staff 3: Treble clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.
- Staff 4: Treble clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.
- Staff 5: Bass clef, contains a long note with a forte (*f*) dynamic marking and a crescendo (*cresc.*) instruction.

Additional markings include *ff* (fortissimo), *espress.* (espressivo), *unis.* (unison), and *a2* (second ending). The notation is complex, with many notes and rests, and a variety of dynamic and articulation markings.

The musical score is arranged in two systems. The first system contains staves for four strings (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano accompaniment (Piano and T-tutti). The second system continues the string parts and includes a T-tutti part. The score is marked with various dynamics such as *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). It also includes articulation marks like accents and slurs, and specific performance instructions like *poco allarg.* (poco allargando) and *div.* (divisi). The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The string parts consist of melodic lines with slurs and some harmonic support. The T-tutti part is a single melodic line. The score is written in a key with one flat (B-flat) and a 4/4 time signature.

System 1:

- Violin I:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Violin II:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Viola:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Cello/Double Bass:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Piano:** Accompaniment with chords and moving lines. Dynamics: *ff*, *cresc.*
- T-tutti:** Single melodic line. Dynamics: *f*, *cresc.*

System 2:

- Violin I:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Violin II:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Viola:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Cello/Double Bass:** Melodic line with slurs and accents. Dynamics: *f*, *cresc.*
- Piano:** Accompaniment with chords and moving lines. Dynamics: *ff*, *cresc.*
- T-tutti:** Single melodic line. Dynamics: *f*, *cresc.*

31 Poco più animato

Musical score for a piano and orchestra, marked "31 Poco più animato". The score is written for multiple staves, including piano (p), forte (f), and fortissimo (ff) dynamics. The tempo is indicated as "Poco più animato".

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- Tr-lo** (Tritone)
- P-tti** (Pizzicato)
- C-111** (Cello)
- (G-dur)** (G major)
- cresc.** (Crescendo)
- a2** (Second octave)
- 8** (Octave)
- unis.** (Unison)
- (non div.)** (Non diviso)
- div.** (Diviso)
- pizz.** (Pizzicato)

The score is divided into two systems, with the second system starting at measure 31. The tempo remains "Poco più animato".

This is a page of a musical score, likely for a symphony or concert suite. The score is written on multiple staves, organized into systems. The top system includes staves for woodwinds (flutes, oboes, clarinets, bassoons) and strings. The bottom system includes staves for piano and double bass. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'pizz.' and 'unis. arco'. The page number '44' is visible in the bottom right corner.

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[The silver hoof]
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